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THE CAPE PLAYBILL

Vol. 10 No. 2 **Week of July 7, 1958**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., The Falmouth Playhouse, Coonamessett, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address all inquiries to Box 887, Falmouth, Mass.

MATURING NEW DRAMATISTS

By Murray Schumach
From New York Times

The New Dramatists Committee, once just a blissful dream to help talented playwrights gain recognition, recently went into its tenth active year with two perfect anniversary presents. First, it received the best kind of recognition for itself with a $57,000 contribution from the Rockefeller Foundation. Second, another of its proteges, William Gibson, turned out a Broadway hit, "Two for the Seesaw."

With very little of the fanfare that usually marks almost any sort of development in the theatre, the New Dramatists Committee it now can be safely said has been exerting an ever-widening influence in the theatre, on and off Broadway. More than fifty plays by its alumni have been mounted on Broadway stages. It has acted as a showcase as well as training ground for newcomers and as a liaison between its playwright members and off-Broadway producers. It has set up a forum at which such artists as Arthur Miller and Tennessee Williams help aspiring writers. But, perhaps most important, it has given writers the courage to continue writing for the theatre when no one seemed interested.

The walls of the committee's offices at 130 West Fifty-sixth Street, indicate the dividends the organization has brought playgoers. Hanging on these walls are posters of Broadway plays written by alumni of the New Dramatists Committee. They include William Inge's "Picnic," Robert Anderson's "Tea and Sympathy," Paddy Chayefsky's "Middle of the Night," Arnold Schulman's "A Hole in the Head," Horton Foote's "The Trip To Bountiful" and Mr. Gibson's "Two for the Seesaw."

The New Dramatists Committee began with a letter from Michaela O'Harra to Mr. Lindsay, in 1949, in which she outlined virtually the present plan as a means of keeping young writers from drifting to Hollywood and television. "One can," she said later, "so quickly grow cynical in this business and let cynicism lead to sterility." Mr. Lindsay, sparked by her enthusiasm, agreed to help. He spoke to writers, directors and producers in the theatre.

Early in 1950 a letter went out to producers and directors, over the signatures of Mr. Lindsay, Russel Crouse, Richard Rodgers, Oscar Hammerstein 2nd, stating the philosophy of the New Dramatics Committee.

"All of us in the theatre," they wrote, "have become increasingly aware of the paucity of produceable new play scripts. Comparative inactivity along Broadway at the present moment is alarming proof the situation is not improving. We need new professional dramatists, authors who really know the theatre, who can write plays that make an audience feel rewarded for spending the price of the tickets.

The committee selects ten writers a year as full members, with another fifteen as associate members. Each applicant must submit at least two full-length plays. Adaptations do not count, neither do scripts for television or musicals. They must also answer a questionnaire detailed to show the writer is professional. For it is conceded by all that no plan can supply talent.

The heart of the project is the Elinor Morganthau Workshop program, so named because of considerable contributions by the family. This workship has several phases. First, there is the "sounding panel." Here a writer subjects his script to criticism, in his presence, by other writers. To avoid bitterness a moderator presides.

Then there is the rehearsed reading. A professional cast, rehearsed by a director, gives a reading in the project's workshop, a short distance from the office. The audience is limited, and by invitation only. Sometimes the spectators include producers, directors and agents. All who attend have to write out comments on the play. Generally, this performance is followed by rewrite and, sometimes by a second performance.

"It is amazing" says Mr. Lindsay, "what it does for a playwright to see his play before an audience. He recaptures the impersonal point of view. The line you were willing to die for, the scene you thought perfect, is suddenly seen in a new perspective."

Another aspect of the committee's work is the "production observer" phase. The writer-members are permitted to sit in on Broadway productions while they are rehearsed and rewritten out of town. The Rockefeller Foundation's gift subsidizes these out-of-town trips by the writers. Members also receive free tickets to Broadway shows, since very few of them can afford to pay for consistent theatregoing.

Finally, the members attend what is known as "craft discussion." Periodically, the members will meet to question one of the theatre's leading practitioners. Among these who have discussed the theatre with committee writers are: Arthur Miller, Tennessee Williams, Elia Kazan, Joshua Logan, Clifford Odets, Lillian Hellman, Kermit Bloomgarden, Elmer Rice and Herman Shumlin.

The significance of this program is indicated by developments other than the checks from Broadway producers received by its most notable alumni. An increasing number of the scripts from the workshop have made their way into college and community theatres. Though no script done during the workshop period has reached Broadway, Mr. Hamlin is not bothered by this. "We work on the author," he says, "rather than on the specific script.

He estimates that the average playwright needs about twelve years of serious writing to reach Broadway stature. The committee program keeps the writer in the business of creating plays and, perhaps almost as important, enables him to make his mistakes and improve his craftsmanship.

Once a committee writer has a play on Broadway he leaves the committee. "From Broadway," says Elsa Raven, the committee's workshop coordinator, "a writer can get real sunshine. We give him a sun lamp." That this lamp is appreciated was attested when Joseph Kramm turned over half his $500 Pulitzer Prize money for "The Shrike" to the committee, "to back up my belief in the tremendous value of your work."

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WE KNOW YOU'LL ENJOY

A highlight of the current season at the Cape Playhouse will be the arrival of Burgess Meredith, one of America's most distinguished actors, who will recreate his original role in "The Remarkable Mr. Pennypacker," a rollicking comedy by Liam O'Brien which received critical acclaim on Broadway several seasons ago.

"The Remarkable Mr. Pennypacker" will open on Monday evening, July 14, for a week of eight performances featuring a galaxy of well-known artists that includes John McGiver, Iris Whitney, Wayne Wilson and Vera Lockwood.

Mr. Meredith won unanimous praise from the New York drama critics for his memorable portrayal of Pa Pennypacker, a genial, easy-going father of a family in Wilmington, Delaware. In terms of the period, the flourishing Victorian era of the 1890's, he is a progressive quiet thinker, a member of the Darwin and Henry George Societies and leading light in "The Society to Bring G. B. Shaw to the United States."

Playgoers will discover Pa Pennypacker is even more remarkable, for he has in addition to his wife and 8 children in Wilmington, a branch family in Philadelphia where he resides periodically in connubial bliss with another wife and 9 more children. In our society the remarkable Mr. Pennypacker would be commonly known as a bigamist. He never dreams the twain will meet, but, they do and his troubles result in an uproarious and heartwarming ending.

As a distinguished actor Mr. Meredith is equally at home in films, radio, television and stage productions. He has also shown superlative talent as a director, having been associated in that capacity in "Season In The Sun," "Lo and Behold," "Let Me Hear The Melody," in which he also starred, "Happy For Larry" and "Frogs of Spring."

His stage appearances will be remembered by theatregoers in such notable productions as "Playboy of the Western World," "Winterset," "The Barretts of Wimpole Street," "Five Kings," "Harvey" and on tour in "The Silver Whistle" and "Teahouse of the August Moon."

"The Remarkable Mr. Pennypacker" also stars John McGiver who plays Dr. Fifield, a clergyman whose son is about to marry one of Mr. Pennypacker's daughters.

The production has been directed by Frederick de Wilde and designed by Helen Pond of the Playhouse staff. Evening performances are nightly (except Sunday) at 8:30 p.m. with matinees on Wednesday and Thursday at 2:30 p.m. Reservations may be made by calling Dennis 60 or 185.

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SO YOU KNOW YOUR THEATRE

1. What famous character answered the riddle of the Sphinx?
2. Can you name three plays with the word "desire" in the title?
3. A top $2.50 theatre ticket price is common in the London theatre. What is the current Broadway top price?
4. What famous modern American drama has just been adapted for the grand opera stage?
5. Where is its world premiere tentatively scheduled to take place?
6. Miss Booth plays what role in her latest motion picture—a role, incidentally, portrayed on our stage last summer by Gertrude Berg?
7. Did John Drew marry a Barrymore, or did Maurice Barrymore marry a Drew?
8. What famous French matinee idol recently won Broadway critical acclaim for his droll performance in **Clerambard**?
9. The following artists—Beatrice Lillie, Constance Bennett, Sylvia Sidney, and Greer Garson—all have a role in common. Name it!
10. All but one of the following plays were presented on New York's "Off-Broadway" during the past season. Can you spot the misfit? **The Boy Friend, The Brothers Karamazov, Electra, Julius Caesar** and **Waiting for Godot.**

(Answers to Quiz on Page 18)

(If you have a question for our future theatre quizzes, mail in the question and answer to Quiz Editor, Cape Playhouse, Dennis, Mass.)

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ABOUT THE AUTHORS

George S. Kaufman and Marc Connelly are regarded among America's foremost playwrights. They have received international fame for their contributions to the art of dramaturgy, literature and as producers. They are natives of Pennsylvania, former journalists and the recipients of the coveted Pulitzer Prize Award. In 1936 Mr. Kaufman received the Award for "You Can't Take It With You" (in collaboration with Moss Hart) and Mr. Connelly was honored in 1930 for "Green Pastures."

Their collaboration on "Dulcy" began a long association resulting in such Broadway hits as "To the Ladies," "The 49-ers," "Merton of the Movies," "Helen of Troy, New York," "The Deep-Tangled Wildwood," "Beggar on Horseback," and "Be Yourself."

Mr. Kaufman's list of Broadway hits is indicative of his successful career as playwright-producer. A partial listing includes such memorable productions as "The Man Who Came To Dinner," "George Washington Slept Here," both in collaboration with Moss Hart, "The Late George Apley" with John P. Marquand, "The Solid Gold Cadillac" with Howard Teichmann, and "Silk Stockings with Leueen McGrath. He is responsible for staging "The Front Page," "Dinner at Eight," "My Sister Eileen," "The Enchanted," "The Small Hours" and "Guys and Dolls."

Mr. Connelly is author of a distinguished list of credits including "The Amber Empress," "The Wisdom Tooth," "The Wild Men of Borneo" with H. J. Mankiewitz, "The Farmer Takes A Wife," with Frank B. Elser and "Everywhere I Roam" with Arnold Sundgaard. As a producer he has been associated with "Till the Cows Come Home," "Having A Wonderful Time," "The Two Bouquets," and "Everywhere I Roam," among others.

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MISS GOODMAN AND "DULCY"

Dody Goodman's consenting to play the memorable role of Dulcinea in George S. Kaufman's and Marc Connelly's comedy "Dulcy" started a whirlwind of interest and activity on Broadway, the results of which have evolved into tonight's production.

Interest in a new production of "Dulcy" was intensified when Robert S. Finkel, well-known producer-director of the "Perry Como Show" accepted the directorial assignment. To give "Dulcy" a new perspective, underscoring the flourishing twenties, he called upon Michi, the famous costume designer who has won distinction for her television work, Eva Franklin, who contributed new arrangements of incidental music and Ernest Adler who recreated the hairstyles of the period.

With a top-notch director, costumierre and music arranger it was discovered the play still needed changes. At this time Marc Connelly was called upon to re-write the first act.

After seeing Dody perform, Mr. Connelly's interest in the play was further broadened and the result of his work is practically a new version of the original "Dulcy."

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Alison Stone ..... Press Asst.
Arnold Adams ..... Box Office Treas.
H. Leonard Valway ..... Asst. Treas.
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Thomas Garrett ..... Lighting Designer
Albert Gibson ..... Carpenter
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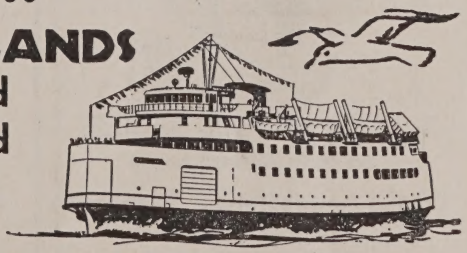

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SATURDAY, JULY 7 — SATURDAY, JULY 12

THE CAPE PLAYHOUSE
of Raymond Moore Foundation
present

DODY GOODMAN

in

"DULCY"

By GEORGE S. KAUFMAN and MARC CONNELLY
with

GENE LYONS

LAWRENCE FLETCHER — PERRY FISKE — GLORIA BARRET

Production directed by
ROBERT S. FINKEL

Set by HERBERT SENN Lighting by THOMAS GARRETT

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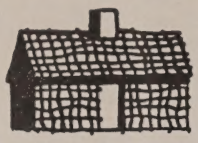

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CAST

(In Order of Appearance)

Gordon Smith	**GENE LYONS**
Mrs. Forbes	**GLORIA BARRET**
Henry	**HOWARD MANN**
Schuyler Van Dyck	**JUSTICE WATSON**
William Parker	**PERRY FISKE**
Tom Sterrett	**BROOKS ROGERS**
Dulcinea	**DODY GOODMAN**
C. Roger Forbes	**LAWRENCE FLETCHER**
Angela Forbes	**BETTY ROLLIN**
Vincent Leach	**LEO BLOOM**
Blair Patterson	**SANFORD McCAULEY**

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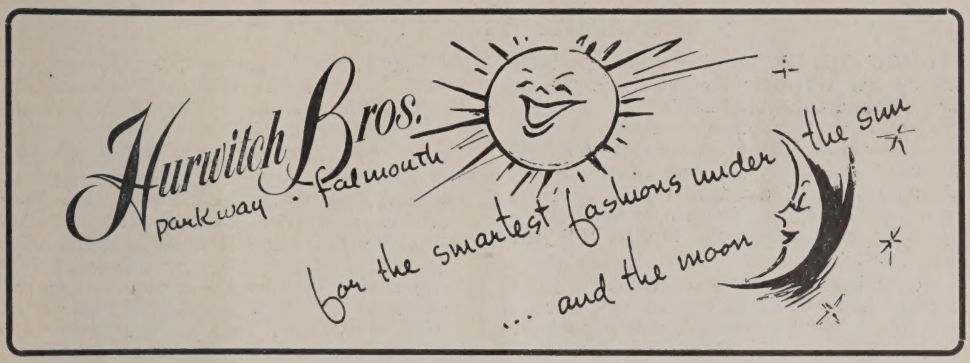

SYNOPSIS OF SCENES

TIME: August, 1921.

PLACE: The scene of the Three Acts is in the living room in the suburban home of Dulcinea and her husband.

ACT I

Just before dinner on a Friday night.

ACT II

Immediately after dinner.

ACT III

The following morning.

Advance Director Zev Putterman

ACKNOWLEDGEMENTS

The Cape Playhouse wishes to express its sincere appreciation to the following for furnishings and incidental properties: Lichti's, Dennis; Players Inn, Dennis; Windswept Antiques, East Dennis; Yarmouth Greenhonse, Yarmouth; Gold Coast, Brewster; Roland Allen, Brewster; Mrs. Oswald Street, Dennis. Men's formal wear by After Six. Jewelry by Marvella. Hairstyles by Ernest Adler.

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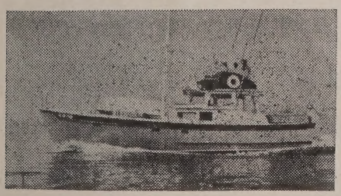

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☆ TONIGHT AT 8:30 ☆

DODY GOODMAN (Dulcinea) unspoiled by her meteoric rise to fame as the zany comedienne on television's "Tonight Show," is equally unimpressed by the fact that she is following one of the theatre's all-time greats, Lynn Fontanne, in the starring role of the Theatre Guild's revival of "Dulcy." "Miss Fontanne had to act the part," says Dody blandly, "I'll just be myself."

Being herself is exactly what millions of fans have come to expect of the red-haired star whose warmth and charm on stage, TV and radio have made the name of Dody Goodman a household word.

After graduation from North High School in her native Columbus, Ohio, she headed for New York to study at the School of American Ballet, and the Metropolitan Opera Ballet School. It wasn't long before she joined the corps de ballet at Radio City Music Hall.

From Radio City it was a brief step to Broadway and such smash hit musicals as "High Button Shoes," "Call Me Madam," "Miss Liberty," and "Wonderful Town."

Always a back-stage clown, with a penchant for reciting corny old poems like "Yukon Jake," her "discovery" was inevitable. Actually, it was Imogene Coca, star of the road company of "Wonderful Town" who pursuaded Dody to put toe shoes aside and concentrate solely on comedy as a career.

In August, 1957, Dody joined Jack Parr on "Tonight" and suddenly letters poured in from all over the country demanding to know about her background. Was she really as sweet and natural as she appeared to be? Was she really as witty? Was she really 'for real'? The answers to all these queries was yes!

Dody Goodman had arrived. Newspapers and magazines besieged her for interviews. She appeared on the cover of Look. She was nominated for an Emmy along with such seasoned performers as Gracie Allen, Lucille Ball and Dinah Shore. Offers for guest appearances on other TV shows began pouring in and she appeared with Eddie Fisher, George Gobel and Steve Allen. Bert Parks wanted her for his NBC Bandstand which she did twice a week until she took the road in "Dulcy."

Dody keeps a charming apartment in the West fifties, in New York. She loves music, literature, antique earrings, spaghetti and movies. Her appearance in "Dulcy" marks her first time before the Cape Playhouse audiences.

GENE LYONS (Gordon Smith) created the role of Leonard Vole, defendant, on Broadway in "Witness for the Prosecution" and played it for over 750 performances. Prior to this he played the stage son to Lillian Gish's mother in "The Trip to Bountiful" with Jo Van Fleet, and Eva Marie Saint.

Other appearances on Broadway included the Arthur Miller success, "Death of a Salesman," "The Man," and "Enemy of

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the People." He has appeared on most of the major TV dramatic shows and won special acclaim for his role in the F. Scott Fitzgerald's "The Rich Boy." In London Mr. Lyons played the leading role in "The Troublemakers" for a complete season.

LAWRENCE FLETCHER (C. Roger Forbes) has a long and enviable list of major credits on Broadway, including productions with Ethel Barrymore, Katherine Cornell, Grace George, Tallulah, and Helen Hayes. His first major role on Broadway was when he followed Grant Mills in "The Poor Nut" by J. C. and Elliott Nugent who were also Lakewood regulars. His recent Broadway appearances have been with Donald Cook in "Made In Heaven" and in Norman Rosten's dramatization of Joyce Carey's "Mr. Johnson" at the Martin Beck in the 1956 season. Other Broadway appearances have been in "Subway Express," "Another Language," "Sailor, Beware," "Boy Meets Girl," and with Orson Welles in "Julius Caesar." Last summer Mr. Fletcher toured in "The Male Animal," and played in the Westport production of Moliere's "Doctor In Spite of Himself" which is expected to arrive on Broadway as a musical. His latest movie release is "The Search For Bridie Murphy." Mr. Fletcher devoted this past season to television appearances (he is one of television's most popular stars, having played in more than 1200 shows) and to making films for television.

GLORIA BARRET (Mrs. Forbes) comes from a European acting family and was trained in repertory theatre. She has won success in roles ranging from Pierrot in "Aria da Capo" to Strindberg's "Miss Julie." You have heard her voice on many popular radio shows, among them as the adoring secretary on "Sam Spade." She recently appeared off-Broadway as Lady Teazle in "School For Scandal."

PERRY FISKE (William Parker) has recently returned from a nation wide tour of "Inherit the Wind" with Melvyn Douglas, in which he played the role based on John Scopes the young school teacher whom Clarence Darrow defended in the famed "Monkey Trial" of the early twenties. He also appeared in the Broadway production with Paul Muni. Fiske who has appeared in over 125 live and filmed television shows, began his career at the Royal Academy of Dramatic Art in London upon his release from the Army in 1945.

BROOKS ROGERS (Tom Sterrett) a graduate of Dartmouth College, Mr. Rogers' TV credits include the recent Kraft Theatre production of "All the King's Men." Earlier in the year he was seen by off-Broadway audiences as Lt. Cunningham in the Equity Library Theatre production of "What Price Glory?" During

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the 1956-57 season he was a resident actor at the Pittsburgh Playhouse where he played Dan Hilliard, the father, in the "Desperate Hours." Mr. Rogers' performing endeavors have also included considerable time as an announcer in both radio and television.

LEO BLOOM (Vincent Leach) a former student of Sawyer Falk and Lee Strasburg, Mr. Bloom appeared on Broadway last season in Garson Kanin's production of "Small War on Murray Hill," for which he won the George Arliss Trophy. His other performances include the single comedy role in the New York Shakespeare Festival's production of "Titus Andronicus," the title role in Shaw's "The Admirable Bashville," off-Broadway, and Stokowski's musical version of "Midsummer Night's Dream." In addition to these outstanding performances he has also appeared in one hundred acting and singing roles in New York, Erie, Westport, Tamarack, Ellenville and Syracuse Playhouses.

JUSTICE WATSON (Schuyler Van Dyke) started his career on Broadway with an appearance in "Pygmalion" with Gertrude Lawrence and Raymond Massey. Other New York credits include roles with Katherine Cornell and Sir Godfrey Tearle in "Antony and Cleopatra," and with Basil Rathbone in "Julius Caesar." He has some three hundred live and filmed television shows to his credit, and his film appearances include "Illegal" with Edward G. Robinson and "The Virgin Queen" with Bette Davis, as well as "Death of a Scoundrel" with George Sanders and Zsa Zsa Gabor.

HOWARD MANN (Henry) is a comedian who gave up a $25,000 post as a copywriter with one of the nation's leading advertising agencies to pursue a career in the theatre. He has been on television in many major shows including the Kraft Theatre and the Sid Caesar Show. He also appeared in the highly successful productions of "Career" and "The Trail of Dmitri Karamazov." From time to time he steps out of the legit area to perform his hilarious monologues—written entirely by himself in night clubs of the East.

SANFORD McCAULEY (Blair Patterson) credits Jessie Bonstelle's Detroit Civic Theatre for his early stock experience as her juvenile leading man. He was first seen in New York in John Van Druten's "Young Woodley." "State of the Union," "A New Life," "Golden Boy," "Scarlet Pages," and "The Barker," were also included among his Broadway and touring appearances.

BETTY ROLLIN (Angela Forbes) first appeared in New York with Siobhan McKenna in "Saint Joan." This was followed by an appearance at the City Center in "The Beggars Opera." She was seen recently at the new Renata Theatre in the role of Dainty Fidget in "The Country Wife," and will be remembered by television audiences for her performances on Kraft Theatre.

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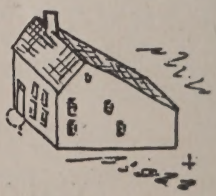
Two Minutes from the Playhouse

A graduate of Sarah Lawrence College, Miss Rollin also attended Harvard University. She sings and dances, and is an acting student of Sanford Meisner.

BOB FINKEL (Director) is producer of the "Perry Como Show." He comes from a theatre business family. His father, William L. Finkel, was one of the first ten film exhibitors in the country.

He graduated from Carnegie Tech and became resident director at the Wharf Theatre in Provincetown, Massachusetts. From this he became art director of the Civic Light Opera Company in Pittsburgh.

He started his career in pictures with Monogram and later went to Republic Pictures as an assistant director. While in Hollywood he produced "The Glass Menagerie" and "Lend an Ear," at the La Jolla Theatre which became the only "legit" house in that area.

Bob started his career in TV with ABC directing "The Ruggles" starring Charles Ruggles. This was followed by his directing for Revue Pictures, "Ray Milland Show," "City Detective" and others. Since his initial years in TV he has worked as a Producer-Director for NBC for many major shows including the "Colgate Hour," "George Gobel" pilot as well as the pilot for "The Great Gildersleeve."

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9. Auntie Mame
10. **Waiting for Godot** (by Beckett)

* * *

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AMERICAN THEATRE WING — CAPE PLAYHOUSE PROFESSIONAL TRAINING CENTER

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The "Training Center" (known during the past two summers as the "Workshop") is an intensive summer extension of the Professional Training Program of the American Theatre Wing carried on the rest of the year in New York City.

The American Theatre Wing is a non-profit organization which includes every important element of the theatre world—actors, producers, directors, critics, the Actors Equity Association and the stagehands union all giving both time and money for the benefit of and to raise the standards of the theatre in America. Miss Helen Menken is president, having succeeded Miss Helen Hayes last year; Miss Gertrude Lawrence, so well-known to Cape Playhouse audiences was First Vice-President when she died in 1952.

The Training Center is under the direction of Mr. Charles Freeman of New York, well known producer, director, critic and playwright. All the students have been granted full scholarships covering both tuition and living expenses. They have been chosen for outstanding abilities and promise of successful stage careers by a distinguished committee in New York, comprising of Miss Lillian Gish, Miss Cornelia Otis Skinner, Mr. Guthrie McClintic, Mr. Alfred deLiagre, Jr., Mr. Vinton Freedley and Mr. Charles Mooney.

This unique project in theatre education is being financed by the Raymond Moore Foundation and by individual contributors.

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A non-profit corporation for educational and charitable purposes, chartered by the Commonwealth of Massachusetts in 1948, and organized pursuant to the will of the late Raymond Moore who founded the Playhouse in 1927.

The Cape Playhouse previously controlled by the Raymond Moore Foundation is now wholly owned by the Foundation and is being operated solely for the benefit of the public and for theatre education. The Foundation also owns the Cape Cinema, the Cape Playhouse Restaurant and the Art Center, in which the American Theatre Wing—Cape Playhouse Professional Training Center is located.

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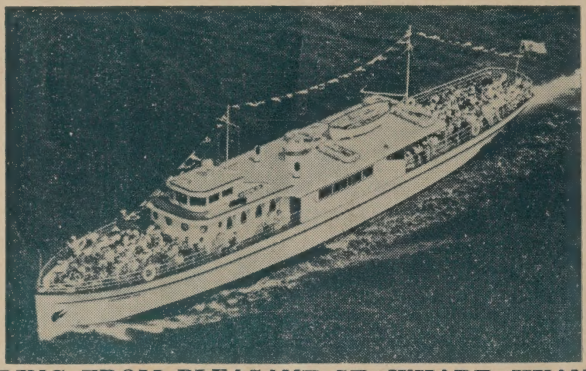

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